

MOSH YANKEE #3

HARDCORE PUNK FANZINE



ONE DOLLAR

JIM FITZPATRICK-76

CURSED THE CONTROL THE PROWL CIRCLE JERKS MANOWAR

In your hands is a copy of MOSH YANKEE #3.

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Listen to Equalizing-X-Distort radio show on Sunday nights at 10pm eastern time, in the GTA on 89.5 CIUT, or online at www.ciut.fm

The Anti-smoking statement on the back cover is from BORN AGAINST's suckerpunch flexi. Their amazing LP '9 Patriotic Hymns' has just been reissued on Prank records, kids that missed it before should pick it up now.

Photos of Haymaker on opposite page by Leah Visser.

MOSH PLAYLIST:

METALLICA

ICE CUBE 'predator and lethal injection'

DR. DRE 'the chronic'

PHARCYDE 1st and 2nd LPs

SOULS OF MISCHIEF 1st LP

WU-TANG '36 chambers'

FUCKED UP

MENTAL

BORN DEAD ICONS

AMEBIX

CRUCIFIX

INFEST

NO WARNING

MADBALL 1st 7"

CURSED

RAMMER new 12"

the WIPERS

MANOWAR

Φ.Ω.Φ 99.9.88



CIRCLE JERKS



So when I had the chance to interview the CIRCLE JERKS for the radio show that I do with some TV guy, I thought I'd tape it and put it in MOSH YANKEE! as well. Unfortunately the guy I do the show with didn't put the tape in until a third of the way through the interview. So what's missing from this interview is basically the story of how Keith Morris got to see some band play in his aunts back yard when he was 9 years old. He said it was huge party and that his aunt tore the bathtub out of her bathroom and put it in the backyard filled with wine and liquid acid. He said that party was what got him hooked on live music. And when he was 11 he watched THE DOORS through a barely opened door, because he wasn't allowed in the Whiskey. By the time the tape started we had started on "The CIRCLE JERKS History of L.A. Punk". That's seriously what they were calling it. Present were ASSDOUCHE and JFB (two hosts who will be known as MOSH), Keith Morris and Greg Hetson.

KEITH - ...anything that was in your face, anything that basically just said "FUCK YOU!", this isn't about peace and love. This is about, like, jumping up and down, this is about getting angry, this is about letting off some steam...

MOSH - Angry about what? Could it have been anything?

KEITH - Well, you're mad at your boss, you work a 9 to 5. That's a good reason to go out on Friday night and get loose and jump around and scream and shout and you know, ram brick walls with your vehicle and jump off buildings. Our government is certainly a good reason to be angry.

MOSH - And that persists today, so there's still tones of stuff to be mad at. Talk about the BAGS, you picked one of their songs to play.

KEITH - Basically we're just going down a list of some of the bands that are on this one CD, it's a DANGERHOUSE compilation.

GREG - Are the GERMS on there?

KEITH - The GERMS are not on this compilation. The next band we're going to listen to is the BAGS which would be...there were two beautiful women that were in this band.

MOSH - Which then has the connection to SISTERS OF MERCY, THE DAMNED, with Patricia.

KEITH - Yes.

MOSH - Was it important at this point? Girls rocking out?

KEITH - You know what? Every band on the L.A. scene at the time was important because they all had their own sound and getting back to one of the things that I was saying earlier, the L.A. punk rock scene was pretty much like a giant fiesta. It was big party, everyone got together. Everybody knew everybody, there was a lot of drinking, there'd be some drug smoking, screwing, all sorts of stuff. Everybody knew each other, everybody knew what it was about and there was a really great comradery. There was no backstabbing like "We've been around longer than you, we're cooler than you so we're supposed to be the headliners and we're supposed to make more money than you" or "We've got management so we're supposed to get a record deal before you" so none of that was really happening at that time.

MOSH - Earlier you were saying that there was a great sense of comradery, but then a bunch of kids showed up and what happened?

GREG - More like the jock types, the guys that used to beat us up decided punk was cool.

KEITH - Also the scenario changed when the crowds started to get larger and more of the kids from Orange County and the south bay..

GREG - The suburbs basically.

KEITH - Yeah, when they started showing up at the shows, because a lot of those kids were surfers and skaters. They were also skiers, hang-gliders, monkey wrestler's.

MOSH - So they brought the competitiveness..

KEITH - They brought the stage diving/slam dancing to the party.

MOSH - What do you think of stage diving and slam dancing?

KEITH - It's a beautiful thing, the thing is, everybody needs to know that a lot of these venues are now opposed to the stage diving because insurance is just sky-high. If somebody gets hurt, they could get closed down. So when it comes to stage diving, back then it was totally cool because everybody knew to expect it. But now it's...

GREG - You would catch your friends, it wasn't like the Red Sea parting when someone did a stage dive, someone breaks their neck, forget it

MOSH - You'd catch your friends, set them down and they'd be back in the circle.

GREG - The kids were the bouncers, people in the scene were the bouncers. The problem was when it got more professional.

MOSH - When did you notice everything sort of fall

off in L.A.?

KEITH - I think what had happened was a lot of the bands realized that they could go out and make money playing in clubs all over America. So a lot of the bands took it upon themselves to start touring. BLACK FLAG, X, ALLEY CATS I think got out. A lot of the bands didn't have that kind of ambition so... A lot of these bands were just doing it to have something to do, there was really no goal or any kind of game plan, no manager saying "You have to do this to get over here. And once you're over here, you go up here, once you're up there you get all these things. And when you have all these things, you do all these other things." There was never any of that, it was just kind of like the blind leading the blind. You point us to the road, tell us where we're going and that's where we would go.

GREG - But you'd never know what you were gonna get into because there wasn't like, there were very loosely knit scenes across the U.S. You didn't have the internet where you're instantly connected. It was like an adventure, you never knew what was gonna happen.

MOSH - Some of the bands that did have managers, the managers ended up leaving after not too long because they didn't know what they were getting themselves into. The GERMS had a manager, didn't they?

KEITH - The GERMS probably had four or five different managers.

MOSH - And they'd all quit after 3 weeks because they couldn't handle it.

KEITH - They realized that there were better and easier ways to pay their bills. Because it's really great and fun when you're a kid to live at home and have all this stuff at your leisure. Then you realize that you're no longer living at home and you've got bills to pay, you've gotta make money somehow to take care of these financial situations.

GREG - Plus a lot of these people that were so-called managers of the band were just friends that wanted to go along for the party.

MOSH - Yeah. What did DC mean to the L.A. scene?

KEITH - There were some great bands in DC. The fact of the matter is that there were some great bands everywhere. There were great bands in New York, there were great bands in London.

GREG - San Francisco.

KEITH - There were a few bands in San Diego, bands down in Texas.

GREG - Vancouver had a good scene back then.

KEITH - There were bands springing up and popping up everywhere. It's just like any other musical scene. It was just like the psychedelic sixties and the british invasion and then all of a sudden there were all these pop bands here.

MOSH - With DISCHORD, it just seemed like there was a sense of organization. Like when Ian MacKaye stepped in he was able to present a lot of

those bands with Dischord. Was that same thing going on in L.A.?

GREG - With SST yeah.

KEITH - There was SST, There was Dangerhouse,

GREG - Slash.

KEITH - Slash was a great label, they put out The GERMS, they put out X.

MOSH - But what about labels like Posh Boy and Bomp?

KEITH - Posh Boy and Bomp were labels that really didn't have it that together. Was just kind of off the cuff. Kind of adhering to the same ideals that we adhered to and that was just "toss it out there, see what happens".

MOSH - Back to the L.A. stuff, tell us about the DILS.

KEITH - Okay now the DILS, even though we considered them an L.A. band, they actually were up in San Francisco then came back down to L.A. Along the same lines as the DEAD KENNEDYS.

GREG - The DILS were actually one of the first actually heavily political bands.

KEITH - They were communists. And you know what? There's nothing wrong with being a communist.

MOSH - What do you think of Punk Rock bands now?

KEITH - There are some great Punk Rock bands right now. There was a point in time where I hated all of them.

MOSH - Like?

KEITH - Having played Punk Rock for 25 years the last thing I wanted to hear was another punk rock band. But like I said there are some amazing bands. RANCID live is amazing. PENNYWISE, great band live. The DISTILLERS, their records are awesome. There's a band from Boston called THE EXPLOSION who are amazing. There's a whole bunch of these bands, a whole list of punk rock bands. When I'm rattling off some of these names it doesn't include these pop bands. Let's not get this mixed up here. Just because they dress like punks, just because they think they look like punks does not make them punks. These guys wouldn't know punk rock if it fell on top of them.

MOSH - Greg, you played with all of them on Warped Tour didn't you?

GREG - Yeah they're really nice guys, all of them.

KEITH - And he slept with all of them.

GREG - Nice guys, they're really tight. (Laughter)

MOSH - So Rise Above, the West Memphis 3 fundraiser album is out and you, Keith, were involved in that. And there was a launch party for the CD and you came out and sang Nervous Breakdown. Tell us about that.

KEITH - We played a series of shows to raise \$10,000 because their defense fund had been completely depleted and they had somehow managed to find a skin sample under one of the dead boys' fingernails. So that allows a DNA test to go ahead and they're doing that right now.

MOSH - The evidence is building for these fellas.

KEITH - That's the purpose of us doing what we're doing. In fact we're probably going to end up doing some more shows to raise more money for them.

MOSH - So Henry placed a phone call and said "hey we're doing this thing we want you involved"?

KEITH - He called me and explained the situation and he said that it couldn't happen unless I was participating. I said I will be there, you just tell me when to be there.

MOSH - How often did you listen to BLACK FLAG songs? Had it been a while?

KEITH - We play 'Nervous Breakdown' in our set, we also play 'Wasted.' I wrote the lyrics to 'Wasted,' I figure at least half of it is my song. Some of the lyrics to some of the CIRCLE JERKS songs were lyrics that I started to write when I was in BLACK FLAG. Just like some of the music that we play Greg wrote while he was in REDD KROSS. Early on, we caught a lot of flack from both of those bands who said we were ripping them off. But the fact of the matter is, if you're going to rip something off from a certain music scene you rip off a great band.

GREG - Exactly

MOSH - So they thought you guys, all in your forties were too old to do the Warped Tour thing, would you do it again?

KEITH - We would do it again in heartbeat if we were offered. We were actually supposed to do one of the Lollapaloozas. We were gonna headline the second stage. And they said "these guys might get out there in the mid-day sun and drop dead"

MOSH - Was that for this year's tour?

KEITH - It was like 7 years ago. The year Elastica played. Sinéad O'Connor.

GREG - I don't understand. They'll let 26 year old junkies out there on the stage.

MOSH - Alright here's the one big dumb (MOSH YANKEE style) question for you Greg.

GREG - Go for it.

MOSH - Do you watch Dawson's Creek?

GREG - I have not. I just found out about this two months ago.

KREG - One of those chicks is really hot.

MOSH - The brown haired one, Katie Holmes.

KEITH - I saw her in a movie with all of her clothes off.

making little references to punk rock all season (Audrey and Pacey dressed up as Sid and Nancy for Halloween, Emma is a drummer in punk band that plays RAMONES covers, she also wore a DEAD KENNEDYS shirt in one episode). Joey's English professors name is Greg Hetson. Do you know someone who works for the WB that might write that in?

GREG - I don't but a friend of mine actually e-mailed the show and they put it up on the website a couple weeks ago. It was definitely intentional and they were surprised that nobody caught onto it sooner. I have no idea why someone named the character after me but it's something to tell my kids.

KEITH - They either like you or hate you.

MOSH - BAD RELIGION are coming back through Canada soon right?

KEITH - I hope not.

GREG - I was on the internet earlier and it looks like we'll be in Hamilton on the 25th of April.

MOSH - What about a CIRCLE JERKS record? Is that in the works?

KEITH - 2006

MOSH - So every ten years?

KEITH - Yep.

MOSH - You guys were on a major for a while, would you classify that as a success?

KEITH - (Buzzer sound)

GREG - With CIRCLE JERKS definitely not, with BAD RELIGION; mixed review. It was good for a minute.

KEITH - The thing is, you're never gonna know unless you try it. And we did it and it didn't work. And DEBBIE GIBSON is not a part of the CIRCLE JERKS.

MOSH - Yeah, I wasn't gonna mention it but...

KEITH - DEBBIE GIBSON was dating our producer. When we were in the studio recording Wanna Destroy. You how simple and obvious is it for a band to have its members do the back up vocals? Why not like, step out of yourself and do something a little bit more off the wall?

MOSH - And instead of hosing the producer, she'd sent the tapes...

KEITH - Better her blowing the producer than us.

MOSH - So on the next record is Katie Holmes doing back-ups?

KEITH - That would be totally happening.

MOSH - Or at least get her on the cover.

KEITH - That could be a totally happening thing. But we would have to get one of the male stars to do the same thing. So it's like equal opportunity.

MOSH - So get James Van DerBeek and Katie Holmes in CIRCLE JERKS shirts on the cover of the next record.

GREG - You know way too much about the show.

MOSH - I've watched it since it first came on the air. Anyway, at Warped Tour last year you made a comment about the Prime Minister, you're obviously paying attention to the news these days.

KEITH - I applaud the fact that the Canadian government is not bowing down to the government of the United States. I totally, whole-heartedly appreciate that. I think that more countries in this world need to stand up to our country. The leaders in our country are a bunch of assholes. The reason we're over there is three letters: O-I-L.

MOSH - Everything we see in the media is right wing, but it can't be a country filled with morons. They're gotta be a lot of people who disagree with what's going on, but we never hear about that on TV ever.

GREG - That's true.

KEITH - That's because the media is manipulated by certain people that want us to only hear certain things.

GREG - It seems like the news organizations are just being fed press releases and reporting it as fact and as news. Where as in the past the media in America was considered, "Oh their liberally biased" it's just totally opposite these days.

MOSH - Have you been involved in any of these anti-war rallies as a band?

GREG - No.

MOSH - Would you?

KEITH - In a heartbeat.

GREG - I'm on the fence with this whole war thing so I don't know.

KEITH - We don't need to go to war because the fact of the matter is if we wanted to kill that guy, we could have already killed him.

MOSH - I've seen the movie NAVY SEALS man, it can be done.

KEITH - Who's that guy? Agent XXX!

MOSH - Vin Diesel. These days artists are totally shitting the bed on standing and speaking out on politics. Do you think it's important for artists to stand up and say something, you know other than Sheryl Crow.

GREG - It's up to the artist, I don't think it should be forced to stand up and say something.

MOSH - Talk about the AVENGERS.

KEITH - The AVENGERS were from San Francisco California.

MOSH - What was going on right then in SanFran?

KEITH - (Long pause to think) Opposition to the hippies. Which we actually should reconsider. Because if you look back in history, that was the largest

group of people protesting any kind of war.

MOSH - Some say may have helped to stop it.

KEITH - That's right.

MOSH - How much fun is it to be on the road again and playing these songs?

KEITH - It's a pain in the ass.

MOSH - Come on!

KEITH - Seriously, we're up here in the freezing snow. We're southern California boys, we're used to lying on the beach checking out chicks in bikinis. Surfin...

MOSH - Are you at least getting paid well to do these gigs?

KEITH - The pay is okay. It's better than being in the army.

MOSH - You guys were just on the west coast with GBH, what were those shows like? Because GBH aren't young guys either.

KEITH - It was great, they're a great band, even though they are in the same age zone that we're in. They get up there and do their thing, and it's a pretty amazing thing. They haven't lost a step, they've got a new drummer who's totally happening.

MOSH - Tomorrow night you're playing with ROSEMARY'S BILLYGOAT who have one of the best album titles ever, 'Cheesus of Nazareth,' as well as one of the greatest producers on that record...

KEITH - Rick Rubin?

MOSH - Greg Hetson

KEITH - George Martin

GREG - Professor Greg Hetson dammit!

MOSH - Those guys are on your label Porterhouse, how'd you hook up with those guys?

KEITH - Basically what happened is those guys came in and blew both Greg and Steve (the owners of the label).

MOSH - You mean blew them away with the demos.

KEITH - No, kinda like what happens amongst the TURBONEGRO guys.

GREG - I'm not denying it.

MOSH - Thanks a lot for coming in. We're gonna play 'Behind The Door,' what's it about?

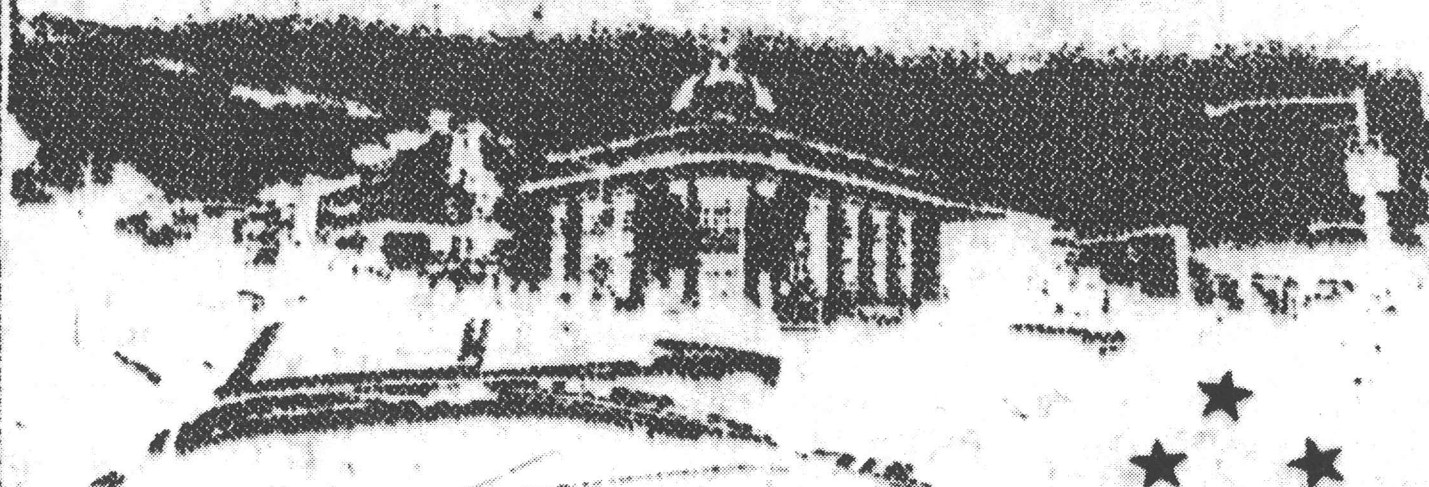
KEITH - These are lyrics that I wrote while working for my dad. Greg Ginn's girlfriend lived in the apartment building across from my dad's store and I watched her crowd go in and out and it was a very sleazy, skuzzy, seady, low-life, skuz-bucket, pull, tug, heroin shooting, pill dropping, pill popping, booze drinking...

GREG - ...ass selling...

KEITH - ...slutting, whoring, kind of place. And that's what we aspired to be like. «



the great american steak religion



5 arlington ave. ottawa, ont. canada k2p 1e1

GREAT AMERICAN STEAK RELIGION was a Canadian record label that existed during the mid-nineties, and put out many amazing and relevant records at the time. Some are definitely still great today, and worth tracking down. The Label was run by Yannick from UNION OF URANUS, HIS HERO IS GONE, and TRAGEDY FAME, and what follows is a brief interview with him.

Discography

- >No # Union of Uranus demo cassette
- >No # Failure Face 'All Pain, No Gain' ep
- >Verse 1 Union of Uranus/Immoral Squad split ep
- >Verse 2 Reach Out ep
- >Verse 3 Shotmaker 'The Crayon Club' LP
- >Verse 4 Drift ep
- >Verse 5 Union of Uranus double ep
- >Verse 6 Franklin 'Roy is Dead' ep
- >Verse 7 One Eyed God Prophecy LP
- >Verse 8 Mine 'Tetanus' LP
- >Verse 9 Chokehold 'Content with Dying' LP
- >Verse 10 400 Years 'Suture' LP
- >Verse 11 Uranus / His Hero is Gone LP
- >Verse 12 Hacksaw ep

MOSH - Why did you decide to stop using the Great American Steak Religion name for your releases?

Although I strayed from my original goals, I'd started GASR mainly to focus on local bands and a scene I thought was inspiring and fun in the early 90's. When it all disintegrated around 95, I told myself I'd stop doing the records because I no longer felt the connection I'd had. I finished up what had been started and quit. The little cult of personalities in punk also annoyed me and when I was approached as 'that guy

from so-and-so" I gave up putting a name on my releases. Anonymity just felt better. But as a society we feel the need to categorize and compartmentalize; Distros (mainly, but not exclusively) started attributing the credit to others entirely detached, which defeated the purpose of being anonymous. I still wish I didn't have a 'label'. There was a period that I didn't put a label name... HHIG-plot sickens lp, both From Ashes rise lp's, Born Dead Icons-modern plague 7". Selfish-Burning sensation lp. I guess I've settled with Feral Ward now, but it'll probably change soon enough!

MOSH - How do you look at the label in hindsight?

I made a few bad mistakes, and I'm not, nor was I ever, entirely into most of the music. The moment was more what it was about, and anyone in the Ottawa, Quebec, Sherbrooke and later Montreal scenes can attest to, it was magical. Of course, I still question doing a label as I did then. Most records being produced end up lost, for good reasons, over time, which begs the question of why they were released in the first place. I don't have any real regrets.

MOSH - A lot has changed since the mid-nineties. What do you feel are the biggest differences in the underground hardcore/punk scene?

For me, the magic is gone. But it was certainly tied at that point with my first feelings of really belonging. I'd gone to shows since '86 but always as an outsider. I don't think much has changed. I like to think the diy, pc nineties taught us a lot, good and bad, as a 'scene' and as a subculture that can affect change. Hopefully we'll learn again from the internet as it's been destructive on many levels.

MOSH - What releases are your favorites from the label?

I'd have to say the Uranus 2x7". It's the first thing I've ever been associated with that I can look back on and not cringe. It's almost 10 years now since we recorded that and to me the lyrics and feel of the whole record are very much relevant still, even though the music is a little dated.

MOSH - What's the building in the logo?

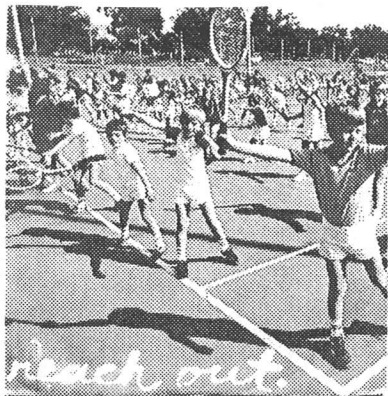
Who knows. It's a building in Ottawa, but all that's foggy in my head. The picture was one of Scallen's that I photocopied. It has absolutely nothing to do with the name.



Verse 1 Union of Uranus/Immoral Squad split ep

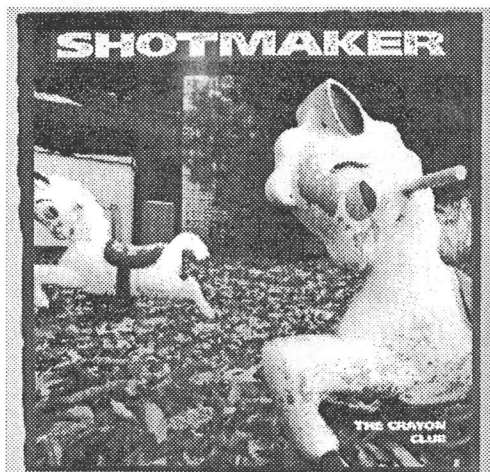
The first verse from GASR contains the Union of Uranus classic 'Believer,' which starts out with one of

the more memorable riffs of mid nineties hardcore. Immortal Squad offered up a couple of driving crust blasts. Silkscreening on a manila envelope sleeve make for a classic record of the time period.



Verse 2 Reach Out ep

Amazing screamo band from Cali (at the time they probably would have just been considered a hardcore band). A great little ep, and although it hasn't aged well, for the kids who were around to get into the music when it was still somewhat fresh this is still an enjoyable record. They also had a split with Honeywell.

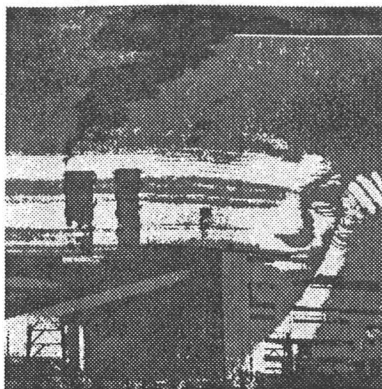


Verse 3 Shotmaker 'The Crayon Club' LP

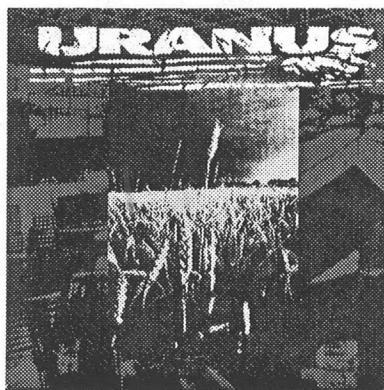
One of the all time classic Canadian punk/hardcore/artcore/screamo records. Definitely one that helped define a genre, and one that has influenced many bands, from AT THE DRIVE IN (who have been accused of ripping Shotmaker off and selling it to the masses) to the LIARS, Shotmaker is a bad that did its part in evolving a sound that is now all about fashion and money. Shotmaker definitely started out with a very early nineties punk sound (somewhat similar to that found on the FUCK THE COMMONWEALTH comp of early nineties Canadian bands) but developed into something very original and amazing. Yannick got to do the best record Shotmaker, and its one of the ones that made GASR the incredible label it was.

Verse 4 Drift ep

The only ep from Quebec's Drift, who later went on to form the prolific BORN DEAD ICONS, contains the crustcore style that defined mid-nineties Quebec, with screamed, harsh vocals, that were relatively low in the mix, with dirging, heavy and powerful music as

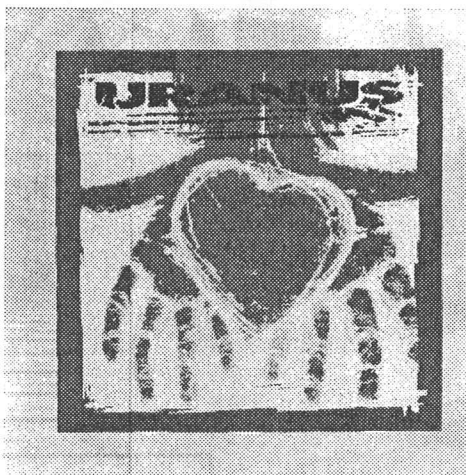


the background. The music is closer to modern day screamo in the LEVEL PLANE records vein, but at the time these guys were punk as fuck. This record is another example of the quality that went into most GASR releases with an amazing layout, and unique printing paper and ink tones that was found on many GASR releases.

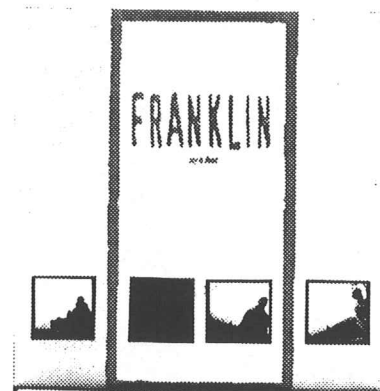


Verse 5 Union of Uranus 'Disaster by Design' double ep

Also released as an lp in europe (pictured below) Uranus unleashed this punishing release that set a standard for many heavy screamo bands to come. The lp version has better sound then the double ep, although both have cool, but different artwork. A bulldozer bass sound moves things along with the help of the unusually but great drumming, while the vocals remain low in the mix with lots of metalish screams and growls and the occasional tortured backup. The guitar sound is heavy but unlike almost any other record I have ever heard. The guitars create a droning, and swirling effect, working well together in a haunting way. A landmark for 90's hardcore, often copied, but only once really well (ORCHID's 'CHAOS IS ME' lp). Mentioned by Pushead as one of his favorite



hardcore records past 1990 in an interview, and it was also one of MRR's top records of the 90's, it seems that HC kids are forgetting about this record, or maybe its just that the kids into more similar hardcore these days are just part very different scene than the DIY punk world Uranus came from. This record is a classic seven years later, but will it be forgotten by the future generations of punk kids?



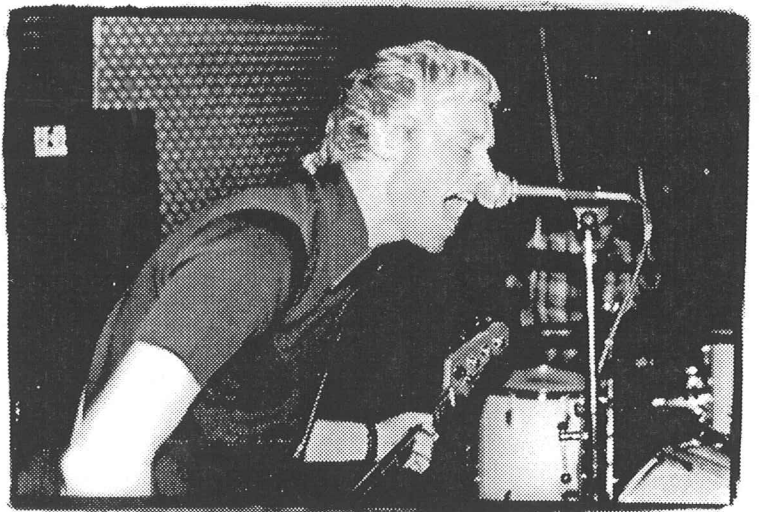
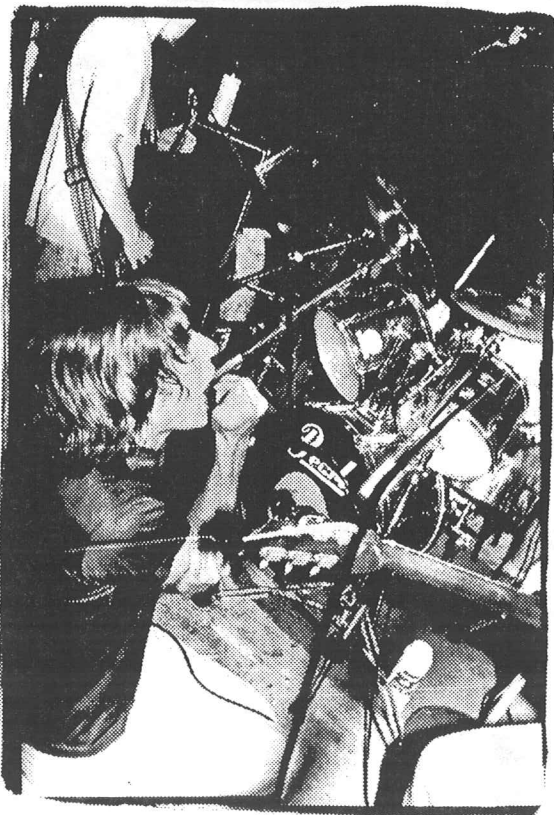
Verse 6 Franklin 'Roy is Dead' ep

Diverse Fugazi styled emo with lots of dub influence, this record won't be for everybody. It has its charm however, and the open minded might enjoy it. GASR were a label with a diverse style of music, which doesn't happen much anymore.

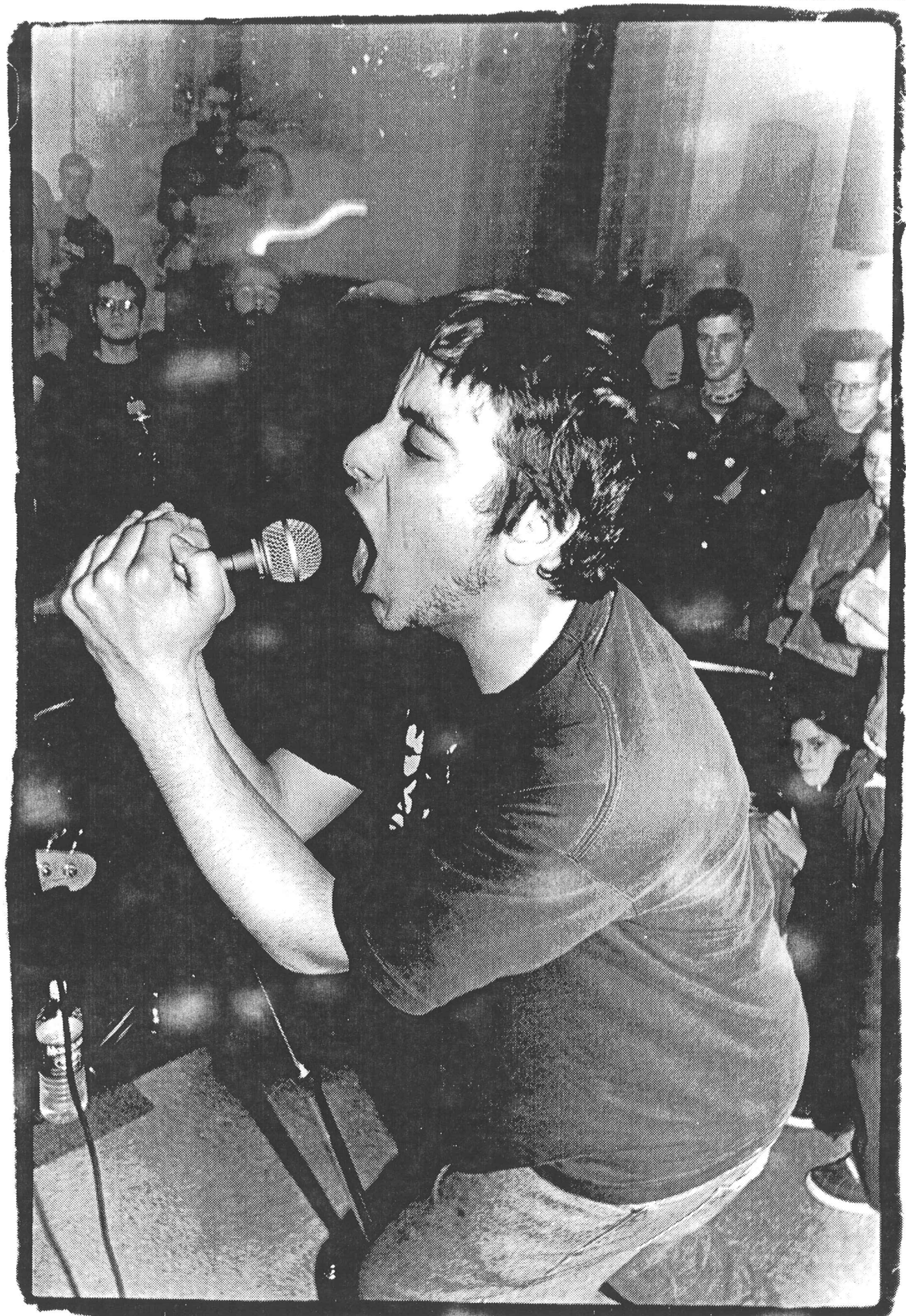


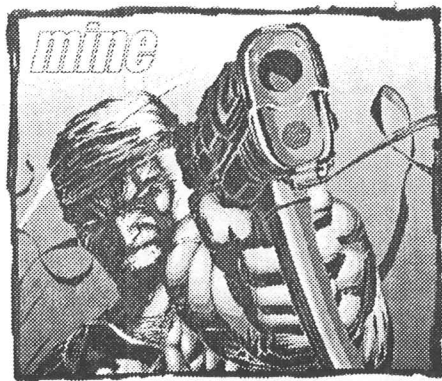
Verse 7 One Eyed God Prophecy LP

Along with Drift and Uranus, One Eyed God Prophecy help shape a distinct sound for Quebec bands. From the 'Shining' sample at the beginning of the record to the artwork, this record makes one think of the cold isolated north, with minimalist artwork, black and brown colours. Brooding, heavy and brutal, although perhaps a little simplistic by today's standards, this record still has its own feel and is less dated today then many a mosh metal record. Another great example of how well GASR matched style and music.



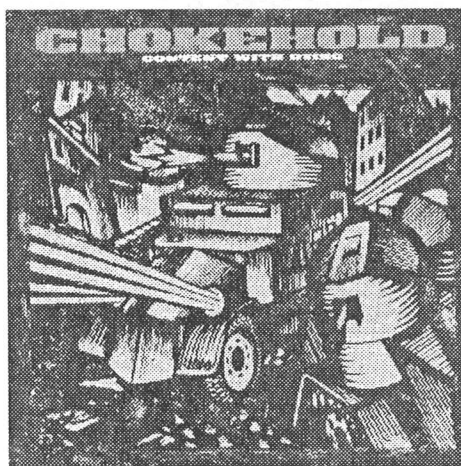
CLOCKWISH FROM FAR RIGHT, *DRIFT*, *SHOTMAKER*, *ONE EYED GOD*, *PROPHECY*, *UNION OF URANUS*. ALL PHOTO'S COURTESY OF NICK SHAW





Verse 8 Mine 'Tetanus' LP

Mine were a speedy metallic hardcore band from Switzerland, and although competent and heavy this record didn't fit in very well with a lot of the other GASR releases, and this record didn't have the same appeal. Members went on to form CATARACT, and the sound of this record has some nu-hardcore parts which remind one of the majority of HELLFEST type bands, like Cataract.



Verse 9 Chokehold 'Content with Dying' LP

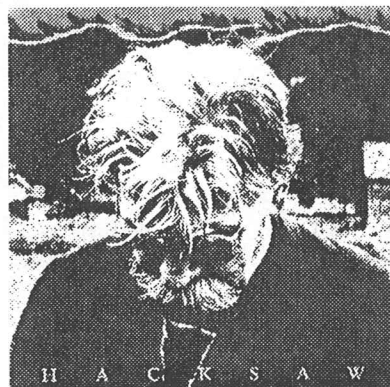
The second LP from the popular political moshcore band from Hamilton. Chokehold were always lacking in production, but had good politics which their singer Chris apparently didn't give a fuck about as he went on the release records for DISCIPLE, the christian ("Fuck your god"), pro-lifers ("anti-choice is anti-human"). I guess mosh is mosh? Regardless guitarist Jeff Beckman went on to form HAYMAKER, OUR WAR, and LEFT FOR DEAD. The music is now dated, but still a relevant record at the time.

Verse 10 Four Hundred Years 'Suture' LP

1st and best LP by these Richmond screamo kids, this was one of the mid-nineties records that launched the romulan revolution, but despite the annoying screamo scene of today, this is a great record. Fans of bands like TRUE NORTH will love Four Hundred Years.

Verse 11 Uranus / His Hero is Gone LP

The split record for their tour together contains Union of Uranus great demo, and the His Hero is Gone songs that would be re-recorded for their amazing 'fools gold' 7". Limited to roughly 500 copies, it's a very sought after record.



Verse 12 Hack Saw ep

The last release for GASR, is Toronto rockers HACKSAW's debut ep. Hardcore mixed with straight up rock and a SWIZ influence made this an interesting and original record when it came out. Full of hooks and energy, GASR went out on a high with this highly underrated ep. First press has the labels from the HIS HERO IS GONE 'fools gold' ep due to a pressing plant error, and are number out of 400. The artwork fits in very well with the usual GASR aesthetic.



HACKSAW, Michigan, March 2000.

MOSH - PERRY DISTRIBUTION

Atlas Shrugged/New Day Rising split 7"
 Countdown to Oblivion "Brain surgery" 7"
 Cripple Bastards/Comrades Split 7"
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 M Blanket 'safety' 7"
 MDC/Repeat Offender split 7"
 Minnow 7"
 New Day Rising double 7"
 Okara 2nd 7"
 Quebec Comp with Drift, Human Greed etc. 7"
 Secret Agent 7"
 Shoulder 'body/kidling' 7"
 Shoulder/Morning Again split 7"
 Spite 'A threat to Society' 7"
 Stand Off 'Over All' 7"
 Stampin' Ground 'Dawn of Night' 7"
 Swallowing Shit 2nd 7"
 Venus Cures All double 7"
 Wadge/Shit on Command split 7"
 Weston "Teenage love affair" 7"
 World Hardcore Comp on Mad Cow recs 2x7"

A Means to an End comp with Vorhees LP
 Bloodpact/Varsity split LP
 Bristol 'Won't Die for You' LP
 Born and Razed LP
 Circle of Dead Children 'Starving the Vultures' LP
 Christ on Parade 'Insanity is a Sane Reaction' LP
 Cripple Bastards 'Misantropo a Senso Unico' LP
 Dawn Breed 'Aroma' LP
 Dead Bodies Everywhere LP on 625/Satan's Pimp
 Harem Scarem 'Mental Health' LP
 Konstrukt 'Dis-co' LP
 Kurt 1st LP
 Kurt 2nd LP 'sches....'
 Mexican Power Authority double LP (X-Neos)
 Pitfall LP
 Onward 'these words still pray' LP
 Sharpville 'At the late hours' LP
 Shoulder 'touch' LP (Members of Contantines on SubPop)
 Skruppel LP
 Vorhees '13' LP

Bare Kunkle Fight 'Beaten Beyond Recognition' CD
 Blower/Wadge split CD (members of Agoraphobic
 Nosebleed, Enemy Soil, Pig Destroyer)
 Bonescratch 'diaglam' CD
 Human Greed 'Absolutely Greedy' CD
 Face of Change 'Keep the Balance' CD
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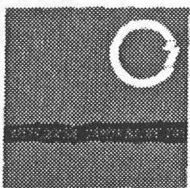
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MORE HARDCORE FOR 2003



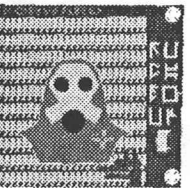
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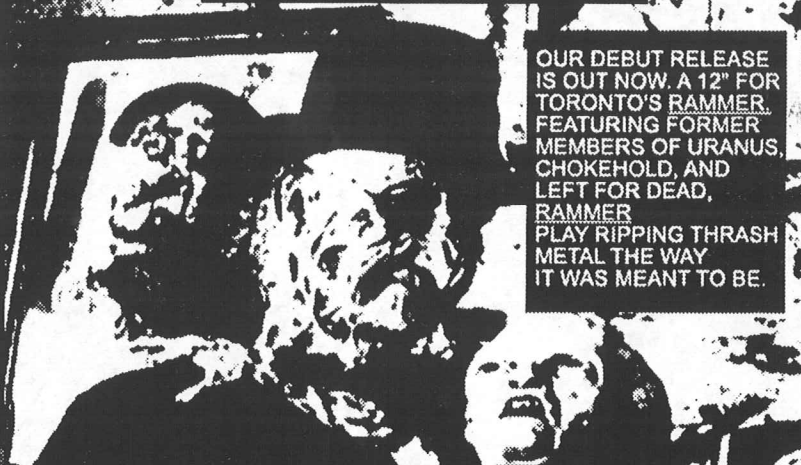
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PHOTO: NICK SHAW



Chris from CURSED was interviewed at Suspect Video where he currently works. CURSED has been described as "combining political punk energy (DISCHARGE, NAUSEA, HIS HERO IS GONE) with bulldozing metal power (early ENTOMBED, CELTIC FROST) and powerful dirge (SLEEP, NEUROSIS, MELVINS)," however hearing them for yourself is the only way to really get it. They have a new album on DEATHWISH INC. and will play a show near you in the future.

MOSH - What are your aspirations for CURSED?

CHRIS - That's a good question 'cause we actually had to have aspirations this time in order to make it work at all, and I guess the reason people keep asking that is 'cause we have such a history of having bands for like a year. Not really holding on to things, not intending to make something that goes any longer, and this time around is pretty different. We started this with the intent of making records and getting out on tour to all the places that we never got before or never with the same band. To completely see in through this time.

MOSH - What have the reactions been like so far been like with the typical DEATHWISH fans, which I see as like these internet hardcore kids?

CHRIS - Around here or elsewhere?

MOSH - More so elsewhere.

CHRIS - Its really weird a lot of kids around here didn't seem to think a lot of it until they saw a American kids getting into it. Like you see it bounced off of other things and back to here. It's been pretty good, I think that whole wave of kids, like younger internet generation kids are not really uptight but kind of closed, so it's hard when you play to those kids. People will tell you afterwards or write you and tell you they had a great time but when you're playing it feels like a total brick wall. We have just as much fun playing at full on metal shows or full on punk shows, we've got or feet in different corners and can play different shows but when it comes to straight up modern hardcore shows it goes over well but kids are slow to react or self-conscious its probably because of that whole internet generation. Being able to exist in some personality inside computer were you don't have to be vulnerable to anything or express yourself in any way, and just be an alter ego, then in real life you can be totally different. But it's going well, the record has gone over great and then next time we play the same places it gets better and better.

MOSH - Are you happy with how the record turned out?

Yeah, we're all really happy. It's kind of how we meant to sound from the start, and we knew in our heads what we were doing, but its the first time we've really had the chance to do it justice, and that's what was in our heads, but we wanted to wait until we had a full LP's worth of material to go into the studio and be really picky about the sound and its exactly what we wanted the whole time. The vinyl will be out soon, I think it sounds better than the cd.

MOSH - Being a more metal hardcore band, why do you think metal hardcore is so bad in 2003?

CHRIS - Because it's a product of the evolution of hardcore where no one knew what they were doing anymore, and wanted to hit on every target market they could so they have a mosh part, and a singing

part, and all this crappy shit stirred together so you end up with bands with parts instead of songs and no definitive sound. I don't like to think that we are anything like that but I think the way we sound it sounds like metal, rock, punk.

MOSH - I think of CURSED as being one of the few exceptions within a scene I would call metal hardcore, bands that are more metal than hardcore (but in the hardcore scene), like CONVERGE DARKEST HOUR, the BLACK HAND. The few the stick out.

CHRIS - Or can get away with it.

MOSH - That don't suck.

CHRIS - We try not to suck.

At this point Chris gets a phone call.

CHRIS - People expect movies that are out right now in the theatre to be at the video store. Fuck, I hate people.

MOSH - Where did you come up with the goat?

CHRIS - The goat is from an old british horror movie, which I guess goes with the theme of everything we ever did. Just saw it in a book of horror movie stuff I have and it looked through me, through my soul, and said "I tell you what to do," so we just listen to it.

MOSH - Being a SUSPECT VIDEO employee, have you seen any good movie's lately?

CHRIS - Ya, and I usually don't like much of anything new. I saw THE BELIEVER and I thought that was really good, and I saw SECRETARY the other day and thought that was really good. DOG SOLDIERS is really good, THE EYE is good, AIRPLANE, ORGASMO, everything else can fuck off.

MOSH - Where you trying to do anything different with the lyrics for CURSED this time? They seem not as straight forward but still with the message.

CHRIS - I tried to focus a lot more, like we all did with the music I did with the writing, I tried to think more about the way you address something. Not that it's any less topical, I hate to say political, or personal 'cause it's definitely both of those. I think we've found our ways to make those things more effective, the same with the music.

MOSH - What's your favorite mid-nineties hardcore band? Everyone seems to think the mid-nineties sucked but they weren't into it then either.

CHRIS - They definitely missed a lot of shit but they missed some good stuff, like bands that are totally underrated or made one good seven inch. I couldn't say the best but UNBROKEN, CHOKEHOLD, THREADBARE and things like that, but then there's things like RASH OF BEATINGS. So many bands that no one will really know, like MAYDAY, PIT-BULL. Bands that were really relative to a time and a place just like this will be five years from now but there is a tone of good stuff, I'll make you a list, I think about this kind of shit a lot, about bands that made one good thing, like COPOUT, that still stand up today.

MOSH - Do you like MANOWAR?

CHRIS - I think I like their posters more than the music. I think HIGH ON FIRE are one of those bands that sound like MANOWAR posters look. I heard they were down with the king.

MOSH - No, definitely not.

CHRIS - Maybe I was thinking of SHAI HALUD.

MOSH - Anything else?

CHRIS - The DEATHWISH website has a section for radio where the whole album is available to be heard for free. Our website is www.your-funeral.com «





The Prowl are an amazing hardcore punk band from Western MASS, who have unfortunately gained a lot of attention due to the artwork on their ep, and not because of the amazing music. Their upcoming 10" on Deadalive records is also incredible, check these guys out.

MOSH - What bands have influenced the Prowl's sound?

MIKE - Bands that really influence me are bands like Samhain, Black Flag, Die Kruezen. The bands that have really dark and kind of quirky riffage. Bands like Adolescents and Descendents are also heavy in the mix.

MOSH - Is the band still experiencing a lot of backlash regarding the cover artwork of your debut ep?

MIKE - Yeah, we definitely are, and I'm sure we always will. I really don't give a fuck whatsoever. I mean, I wrote the record for myself, and the take Sick-O took on the lyrics I thought was great. Definitely harsh, as I wanted it to be. I'm definitely not going to go into an explanation of it, because I feel that anybody with issues can contact me directly.

MOSH - Any funny stories regarding the reaction to the ep's cover?

MIKE - They're all funny. But none of those morons deserve their "revenge" published, or addressed.

THE PROWL



WHAT ARE YOU DOING?

MOSH - The cover of your ep seems to be influenced by the movie Maniac. Maniac totally fits in with a lot of seventies sleaze horror films (like LAST HOUSE ON THE LEFT, I SPIT ON YOUR GRAVE, HOUSE ON THE EDGE OF THE PARK, etc.). What do you think the appeal of these types of films is?

MIKE - I think the appeal is kind of like the "car crash" effect, it's so horrible you have to look. I remember the first time I saw "Last House On The Left" I literally felt sick to my stomach and wanted to take a shower. I think "Maniac" is one of the best slasher films, it's just so fucked up.

MOSH - The Prowl are obviously influenced a lot by horror movies. What films would you recommend to horror newcomers?

MIKE - I mean classics like the Universal Monster Films (The Wolfman, Frankenstein, Creature, etc.), Night Of The Living Dead (my all time favorite), The Beyond, Friday the 13th 1 and 2, just to name a few.

MOSH - A theme in this issue is the mid 90s, what's your favorites mid 90s band?

MIKE - Let's see, Out Cold was jamming in the mid-90's they definitely blow me away still. And this old Western Mass band called Hallraker. This band was nothing short of amazing. If you can track down any of their material check it out. Kind of Later Black Flag meets Descendents at a Led Zepplin concert. Just totally amazing.

MOSH - What is the scene like in West Mass in relation to the Boston hardcore scene?

MIKE - Right now Western Mass is in a funk, there's not too many venues. Western Mass is small and 90% of the kids know each other and are friends. It's awesome. There's some rad new bands coming up like Shoot To Kill who fuckin destroys. Boston is a bit bigger scene, but for the most part I have a blast every time I go out.

MOSH - What other bands are the members of the Prowl in?

MIKE - Lets just say it's a Western Masshole super group.

MOSH - What do you think of Manowar?

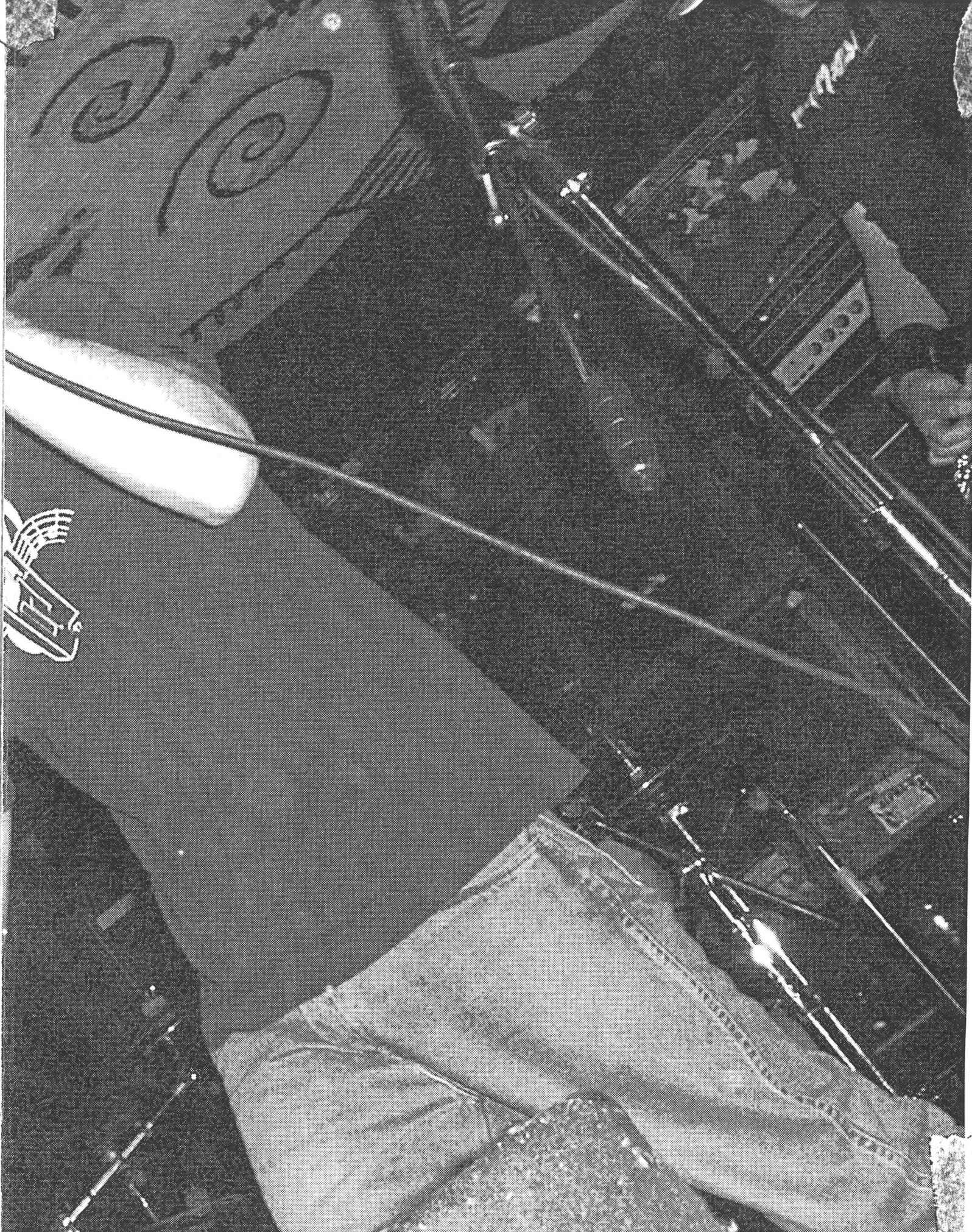
MIKE - I could live without them. Now MOTORHEAD, that's a fuckin' band I couldn't live without.

MOSH - What would you like to accomplish with the Prowl?

MIKE - Just to keep on writing songs that I'd want to listen to, and using it as an outlet for how shitty this fucking world is. «



the Central



The Control are a four piece from Buffalo. They play minute and a half-long songs that sound like a combination of all your favourite early-eighties hardcore bands. They don't like MANOWAR so I'm not sure why we're putting them in the zine. All of them took the time to answer my (JFB) ridiculous MOSH YANKEE style questions on a cold January night in London.

MOSH - Who are you and what do you do?

K - Kevin and I'm the vocalist

S - Steve, drums

B - Bill, bass

MOSH - You guys have been in Canada for two days in a row, how has it been this time?

K - Good, it's alright, fuckin' uhhh beautiful. Thanks to equipment borrowing it was a smooth transfer over the border. We brought a lot of substance in Bill's ass.

MOSH - Is that usually where the substances go?

B - Mine or Jeremy's, that's where there's the most space.

JFB: What sort of substances are you cramming up there?

K - Drumsticks mostly.

MOSH - Alright, I just wanted to make sure there was nothing illegal. You guys are working on a new record, an LP for Go Kart, how's that coming along?

K - It's alright, it's going well. We'll be recording it in March and April.

S - I would say that if you asked us two months ago, we'd have said we aren't recording until November but recently we've pulled some strings. We've written some decent tunes and I'm happy with it.

MOSH - You guys are getting along well with Go Kart?

B - Yep. We've had no problems with them. We haven't really asked them for much, and they haven't done much.

MOSH - So you're getting everything you ask for. That's better than most labels.

B - We haven't had any problems which is more than we can say about a lot of labels.

K - They're very liberal. They let you do what you want and it's very friendly.

B - They are very friendly guys and are very liberal with what we want to do, and they are actually a really great label to be on. I'd like to see more hardcore bands signed to Go Kart. That'd be nice to see.

MOSH - There are a couple now.

K - It seems as though they are changing their view, their look, they're starting to pick up a bunch of different, young, new bands and it's exciting that we can be part of that. Maybe we'll spearhead something for them.

MOSH - They put out the last TOXIC NARCOTIC record.

K - Hell yeah.

JFB - You did a couple of shows with them didn't you?

S - They picked up GBH, they also picked up the BUZZCOCKS and uh, you know more about the re-releases.

(points to Bill)

B - They did those TOKEN ENTRY re-issues, the UNDERDOG re-issue. They recently signed CAPTURE THE FLAG who have been around a long time. And REVOLUTION SUMMER who is a really great band.

MOSH - What else are you guys up to? You been touring like hell since the last 7" came out.

B - We actually haven't been touring as much as we'd like to be. We've been taking a lot of time off to write this record. And it's been going slower than we'd hoped. We've taken a long, long time and we've thrown out more songs than we've kept. We're recording in April and then probably going to start touring again immediately after that as much as we can. So that's when we'll be really starting the intense touring.

S - I've recently been informed that we've moved up from 3 practices a week to 5 a week so we're getting serious now.

MOSH - So THE CONTROL has been a band for like 3 or 4 years now.

K - Almost four

B - In '99 we started.

MOSH - How long with this line-up? Because you guys have had a revolving door of drummers.

S - I pulled a tab off a flyer at a basement show in Buffalo at the end of August and I tried out. I had like a three and a half week try-out before they finally told me whether I was in the band or not. (Everyone laughs) I just asked them, I was like "Do you want me to pack up my shit and go or am I in this band?" and uh, I guess I was in. Then we played our first show as this lineup in November of 2000 and we've been going strong ever since.

MOSH - What are you guys listening to when you're driving in the van?

B - We're all pretty much into really different stuff.

K - HANK WILLIAMS, GODSPEED YOU BLACK EMPEROR

S - JOHNNY CASH, BECK

K - I love BECK.

S - I've been known to throw in one too many RADIO-HEAD albums in a row.

MOSH - Any MANOWAR records?

ALL: No.

B - We're actually anti-MANOWAR, as a band...

K - We're very pro-MAIDEN...

B - I like the idea of MANOWAR but they are not a good band.

{Jeremy (guitar) drags himself into the interview}

J - I saw MANOWAR and they were loudest fucking band ever, but that doesn't make up for crappy song writing.

MOSH - What about VOIVOD?

B - I've been an enormous fan of VOIVOD for a lot of years. I have every single VOIVOD album. I'm a regular on the VOIVOD messageboard.

J - I thought VOIVOD sucked, then I saw them and I think they're amazing.

MOSH - What do you think of Jason Newstead (Metallica's old bassist for anyone that doesn't know/care) being in VOIVOD now?

B - It's Probably the first good thing he's done ever. Well, except the "Garage Days Revisited" album. Which was pretty good.

J - I'd rather see him playing bass than the guy from GROOVY AARDVARK.

(Laughter and Jeremy walks away)

B - Hopefully he'll not take over the band. Hopefully he'll just be a part of the band.

MOSH - What if he did take over the band? Would they still be your favourite?

B - Then, I don't know. I've heard the new songs, they've grown on me.

MOSH - What if Steve tried to take over THE CONTROL?

K - He already has. He's begun his reign of terror. Converting us all into his scary ways.

B - He's into tantric hippy things. (Steve laughs)

MOSH - I noticed that you're the only long hair in the band. One of the only guys from Buffalo that has long hair and isn't in a grind-core band. You're in another band though right?

S - Uhhh, ohhh, well, uhh...

K - What you forgot?

S - I play in a band, it's kind of a, I play in ROBOT HAS WEREWOLF HAND but I'm not really into name-dropping that much. Unfortunately against my will, it seems as though our 7" has been pushed as "Members of THEY LIVE and THE CONTROL even though I think any band should be able to stand on their own, regardless of who the ex-members are, or who the current members are.

K - It gives some idea of the character of the band.

S - And I understand that the distributor has to do what he has to do to get records out there and well, music is my business and the business isn't my business.

MOSH - Anything else about THE CONTROL or tours or shows or the records or anything?

K: A pussy looks like a bulldog eating mayonnaise.

(Laughter)

MOSH - That's what we're finishing with?

(Jeremy comes back)

J: Got any questions for me?

MOSH - How many experiences with anal beads have you had?

J: Zero

MOSH - You told me that you had sex twice in High School.

J: Yes

MOSH - Give me the details.

J: The first time I had sex was for my sixteenth birthday and that was with my girlfriend at the time.

MOSH - What was her name, where did you do it, who's house was the party, come on.

J: Her name was Courtney, there was no party it was out in the woods just after school.

MOSH - You did it in the woods in Buffalo?

J: In North Tonawonda, the suburbs where I grew up. A train went by.

MOSH - When I go to Buffalo, I eat at Whitey Taco, where do you guys eat around the FLO?

B - I'm sick of Mighty Taco.

S - I'm gonna go with India Ghe (I have no idea what the second word he said was)

K - Taste Good

S - yeah Taste Good

K - Killer Vegetarian General Tso's Chicken

J - It's awful. It's terrible.

K - It's good sometimes.

J - It's very inconsistent, they have a consistency problem.

K - But it's the only place you can get it in Buffalo, that's the sad thing.

B - There's not much for vegetarians or vegans in Buffalo at all.

J - I eat lots of pizza. LOTS of pizza. From Ying's Wings and Things.

B - That's why we're so skinny.

J - They sell Chinese Food, Mexican Food, Italian Food and "other". It's awesome.

MOSH - You guys ever try Gimme Lean sausage?

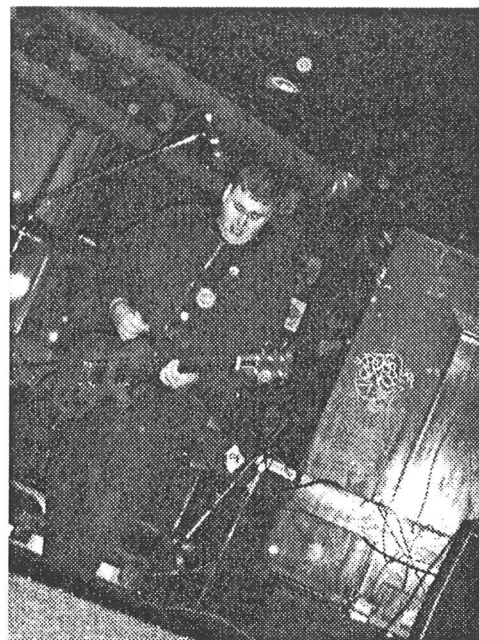
S: Yes, I go for the Gimme Lean meatless beef to make the meatless Philly Cheesesteaks.

K: That bacon is fucking killer though, you have that stuff?

MOSH - There's Gimme Lean bacon?

K - I think it's Morning Star Farms.

MOSH - I've never tried it. «



RECORD REVIEWS

All reviews by Bickle (uncredited) or by Boundy (JFB) or Stephe Perry (SP)



BIOHAZARD - Kill Or Be Killed

At first I thought that this whole album was going to sound like themes for wrestler's. Only about one third of it does, the rest is classic BIOHAZARD. I always thought that if they stuck to the fast stuff they'd be better off, on this album they do that, and I was right. Honestly, I probably won't listen to this too many times, but I wouldn't blame someone for wanting to. (JFB)
Sanctuary



BORN DEAD ICONS - Ruins LP

The best hardcore band from Canada hands down. The AMEBIX influence is cranked up to the max for this Montreal band's third full length (a good thing), and it also happens to be their heaviest, hardest record yet. They almost venture into HIS HERO IS GONE type brutality in parts, while retaining their unrelenting MOTORHEAD beat. Includes all the bleak images and lyrics you can expect from this crew. I can't get over how good this is, and how good BDI are as a live band. Go listen to your suburban mosh, tech, emo, crap. This is real music, and part of a real underground scene that isn't sucking the corporate cock (like Trustkill, Victory, Ferrett).
Feral Ward



CAREER SUICIDE debut ep

Toronto punksters offer up their first record, after playing around quite a bit and earning their dues in FUCK JONAH, BORED OF EDUCATION, TURKEY NECKS, etc. Fast snotty punk in the vein of the FU'S, FIX, FREEZE, and ADOLESCENTS. For me this reminds the completely of the ADOLESCENTS with some BLACK FLAG riffs. Fun band, great kids, the only thing missing is a lyric sheet!
Kangaroo Records



CAVE IN - Antenna

Holy shit. This was the biggest waste of twenty minutes ever. Like A PERFECT CIRCLE playing AT THE DRIVE IN songs. By the way, the album is like 45 minutes long, so maybe it got better after I shut it off. (JFB)
RCA



COALITION ep

Enjoyable youth crew that sounds like CHAIN OF STRENGTH on the A side, and on the B side we get an almost emo number called 'Cutting Corners' that blows. I enjoyed their songs of the split with HOLDING ON way more, as they were harder and more pissed. We'll see what their full length is like, which will be on PORCELL's new label. Fuck you Porcell, you sold out, don't buy back in. Imagine how good YOUTH OF TODAY would have been if they weren't so full of shit, and didn't become religious retards.
Stagnant Records, 6602 Merrick, Troy, MI 48098



CONVERGE - Unloved and Weeded Out 4x7"

Converge offer up a very impressive collection of out of print material, demo material from the 'When Forever Comes Crashing' album, and a couple of live songs. I like Converge a lot, which is good because its the only way I can forgive them for spawning thousands of imitators who all suck shit. Its great that the out of print material is back in print, and its all essential to Converge fans however I can't help but wonder why their cover of VIOLENCE's 'Serial Killer,' doesn't appear here? Also the demo material here is so much better than most modern 'metalcore' albums. It's very interesting to hear these songs again, and in some ways the recordings are just as brutal with the rawer recordings found here. The live songs are kind of whatever, but they round out the package. Converge always raise the bar when they release an album, putting most others to shame, while remaining one of only a few saving graces for modern metal hardcore.

Deathwish Inc.



CURSED - One LP

'One' eh? Is that some kind of Danzig influence? I think so. Anyways, this record makes almost everything else on Deathwish look like pure shit (a lot of it is). This record is insanely heavy, with great song writing, amazing execution, cool artwork, and in case you don't already know they've got ex-members of some of the best Southern Ontario bands of years past (OUR WAR, HAYMAKER, LEFT FOR DEAD, the SWARM, RUINATION, CTO etc...). So yeah, put down that fucking TERROR cd and pick up this album, because its more metal, more punk, more hard, and a hell of a lot better than much of the new crap around these days.

Deathwish Inc.



CUT THE SHIT - Bored to Death ep

Fantastic old school hardcore in the '82 vein, this ep absolutely destroys. This band has x-members of TEAR IT UP, but I like it more then TEAR IT UP. Songs like 'I Hate Fashion' and 'Burn the Dance Clubs' win me over with their contempt for the whole AMERICAN NIGHTMARE/PANIC type scene, which I'm sure they hate even more being close to Boston. Cool hypnotic labels and a nice layout round out the package, this record is the kind that make me love GLOOM. Hunt this out and for christ's sake buy a fucking record player!

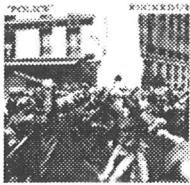
Gloom records



EXPLOITED - Fuck The System

This album was a surprise for me. I was surprised that THE EXPLOITED (especially Waddy) were still alive. I was even more surprised when I listened to the album and it wasn't bad. Generic early 80's british hardcore like they've always been, but with better production. With song titles like "Never Sell Out" and "Chaos Is my Life". It's no "Let's Start a War..." but it's not nearly terrible, which is what I expected I expected. (JFB)

Spit Fire records



FUCKED UP - Police ep

Toronto's Fucked Up are one of the very best this city has to offer. They sound like a mix between DANGERHOUSE records punk and POISON IDEA, and have become a great live act to catch regularly around the city. The A side of this record contains the song 'Police' which is a great number and one of the growing number of very memorable Fucked Up songs. The B side has a different version of Police and the quick number 'Municipal Prick.' A much superior recording this time of makes Fucked Up stand out even more in a crowd of generic fast hardcore.

Deranged Records



HEARTWORK - Anything Dry ep

Ripping fast hardcore from Japan, which is very thrash, like LIP CREAM or SYSTEMATIC DEATH, but like those bands the music is very well played. Very nice artwork, quality abounds, a great record overall. Japcore fans pick it up!

Dewa Records/Cadmium Sick distortboston@hotmail.com



HOLDING ON - Question What You Live For

HOLDING ON deliver again. This album, their first on Bridge 9, picks up right where they left off, but with a cleaner sound. Obviously that takes away from the noisy feedback that I'm used to with this band. But that's okay. Lyrically HOLDING ON just keep getting better. Just look at the title of the record. Unlike too many hardcore records, the songs deal more with instructions than of after-thoughts. Thumbs on this one. (JFB)

Bridge 9



INFEST - No Man's Slave LP (aka the 'Nazi Killer' LP)

This record destroys. Infest's latest which was recorded in 1995 and 2000 is hands down the most crushing record in years. It's the same Infest formula: crushing breakdowns and mosh parts, tones of speed, and shouted angry vocals. Easily one of the top ten records to come out last year, and the best thing on DEEP SIX (excluding reissues of other Infest records) ever. Mandatory listening for anyone who thinks they are remotely 'hardcore.'

"PUSH ME, TEST ME!"

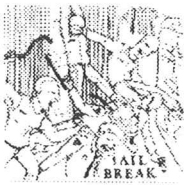
Deep Six



INSURANCE RISK - No Pity ep

Ripping Boston style hardcore from Norway that sounds exactly like a mix between DYS and SS DECONTROL. Nothing new, but entertaining straight edge hardcore none the less. Fans of old Boston hardcore can't really miss with this one.

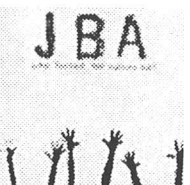
My War



JAILBREAK ep

This Michigan crew with members of COALITION try very hard to bring the mosh with a very NYHC sounding ep, however the influence I hear the most comes from a certain TOHC band by the name of NO WARNING. At times this ep sounds like its trying to mimic the NO WARNING full length, and it was even recorded at the same studio. Alas this doesn't have the tightness and bite of No Warning and in the end when the singer yells "Jailbreak in your motherfucking face," and lets out a Ben Cook like growl, its kind of like "ok, whatever."

Broken Glass



JBA - Who Fucked the Culture Up? LP

Perhaps this release was a little too hyped up for me, I'd heard it was really good and that it sounded like BASTARD. Not that it doesn't sound like BASTARD, but its just not on the same level, and seeing as this band is ex-DEVOID OF FAITH, I'm a little more let down. It is good, fast, unrelenting hardcore, with a Japanese influence, however if you have never heard JBA or DEVOID OF FAITH, get DEVOID OF FAITH's split LP with VORHEES (also on Gloom) as it is as amazing as it is essential. They also sample THE WHO which doesn't do much for me, although this record is growing on me.

Gloom records



MENTAL - And You Know This! ep

This record absolutely rules! Amazing hardcore from the Boston area, that has that old Boston sound while picking up on a lot of old NYHC influences. Great lyrics, great dance parts, totally straight edge, and and the best new old school hardcore ep since..... ? This band seems to fit in better with the R'n'R, A-team, Prowl, Think I Care crowd as opposed to the Panic, American Nightmare internet nerd crowd. I'm not sure if they could keep this kind of energy level going on a full length, but lets hope so.

Lockin Out records



NINETEEN - Tearing Me Apart CD

I got this weird little disc in the mail, smaller than a 7". Oh wait, it's a cd! Cool, technology. Political pop punk, which doesn't do a lot for me, but it is well played. I like Propagandhi, but this doesn't sound like them as much as it does Ajax pop punk like CLOSET MONSTER. I wish it sounded like SUM 41 though as they are my favorite Ajax/Pickering pop punk band. Someone in the band is wearing a GUAZE t-shirt. I'm definitely going to listen to HOW TO CLEAN EVERYTHING by PROPAGANDHI today.

Darkfront



No Warning - Ill Blood LP

No Warning, as you may very well know, play a New York brand of hardcore, listening to them brings to mind BREAKDOWN, RAW DEAL, CROMAGS, BIOHAZARD, MADBALL, LEEWAY, etc., this could have come out on IN-EFFECT records. All these bands are old and washed up, and with very few exceptions NYHC was sucking hard for a good ten years, but 'Ill Blood,' is easily the best album of the sub-genre in recent memory. They have taken elements from different areas and brought them together and have made their sound (people will say they sound exactly like BIOHAZARD, but then the next person will say they sound exactly like MADBALL, so those theories are kind of shot). 'Ill Blood' the song is totally insane, 'Short Fuss,' 'No Time for You,' and others are just as good, this album is an amazing listen again and again, a testament to their ability as musicians. This album will be a classic some day without a doubt, also Jeff Beckman artwork and the fact they are from Toronto makes it all the cooler. It's unfortunate they have become the biggest 'issue' in the Toronto hardcore scene I can ever remember, and the fact that many of my friends hate them so much makes it somewhat sour sometimes and even now they will be hated more for trying to sign to a major, and the possibility of No Warning releasing an awful major label follow up album does not excite me. However, what they have done here is release an amazing hardcore album, and 'Ill Blood' along with CURSED's "One" and BORN DEAD ICONS' "Ruins," (not to mention HAYMAKER, FUCKED UP, RAMMER, CAREER SUICIDE) have made Canadian hardcore, for however long it last, one of the best scenes going in 2002/2003.

Bridge 9



OUR WAR - Traditions demo

The final recordings from this southern Ontario straight edge outfit, we get five songs plus an intro. Down to a four piece now, this has a rawer recording than the 10", but still gives us solid hardcore with good dance parts, solid musicianship, and Steve's bitter lyrics that the bitter old straight edger can relate to. A funny cover picture of a women's hockey team with swastikas on their uniforms. Great shit.

Now a 7" on *Deranged*



Razors Edge - Thrash March ep

This is the vinyl re-issue of an ep that started the thrash revival. A blending of skate-core with early American sounding hardcore first started in Japan. It became known as bandanna thrash to some, fastcore to others, but for the band (RAZORS EDGE) that should have come out of the pack it was known as "Blitzkrieg Thrash". They captured the essential elements of the pre-pubescent U.S. scene that many of us have been nurtured on in terms of developing the standards of hardcore, and blended it with the speed for which the newer generations of the Japanese hardcore scene started flirting with. This speed obsession grew out of the power violence scene and the popularity in material that labels like 625, Slap-A-Ham, Six Weeks, and Sound Pollution were up to. And seeing as there was already one set of investigation into American hardcore, be it a more contemporary obsession with blur-core, it isn't that far of a stretch to want to blend it with some of the pillars of early American hardcore. RAZORS EDGE is like taking the intensity of HELLNATION and combining this with the catchiness of Mc RAD. In Japan it sounded like the speed of FUCK ON THE BEACH being married with REAL SHIT. It has all the heavy mosh parts of STRAIGHT AHEAD countered by a spaztic and fun thrash of someone like STIKKY. It was fuckin' deadly and grew out of a number of inspired Japanese kids trying to make hardcore fun again through visions of the thrash heyday in the mid-80s. There is all kinds of amazing things that have grown out of that since and it has become an international network of hardcore which is what bands like HERESY worked at developing. Furthermore, how significant is it that the label that is re-issuing this release is done by the bassist of one of the most significant bands from this movement; DS-13. I think it says a lot about the place in history that "Thrash March" deserves in terms of this hardcore renaissance. This ep was re-issued as a CD once previously on a semi-major label known as Rag-Tag in Japan, but that was a CD format. Busted Heads have re-appropriated the significance of this release, have dignified it with a vinyl outing, and have glorified with a limited colour pressing. Act fast. (SP)

(Busted Heads / Box 275 / 90106 Umea / Sweden)



R'N'R ep

This record is angry hardcore from the west Mass that is influenced by early eighties hardcore and seventies rock. Although rock and metal destroyed many of the early Mass bands (SSD, DYS, GANG GREEN), R'N'R fuses rock riffs with hardcore energy and pissed off lyrics and the combination works! This record is great and has hit my turntable at least once a week since I got it. Hurry to find the first pressing limited to 500!

Cadmium Sick/repressed on Deadlive records



TERROR ep

Wow, Terror are the latest fashion band. I hope you all have twelve Terror t-shirts by now, just like two years ago when you all had twelve American Nightmare t-shirts. That shit is lame and so are you. However, I guess this a record review, not a report from the bitter old dude who thinks the kids are idiots... so, Terror are a band made up of members of CARRY ON, and BURIED ALIVE for anyone who lives under a rock, and I guess sound like a logical mixture of the two, although I guess I wish they sounded a lot more like Carry On. The song 'Don't Need Your Help,' is decent, although the song 'Push It Away' has a horrible almost nu-metal breakdown perfect for jumping up and down. This band is just a bit lame, and will continue to get lamer in attempts to sell more t-shirts to a bunch of fashion victims who call themselves hardcore kids. Ugg. Jump hardcore.

www.ebay.com



TETSU-ARREY - Rocket/Core ep

This ep is my introduction to this Japanese band although I understand they have a couple of full lengths available. This band is pretty crazy sounding, sounds like a Burning Spirits style hardcore band playing straight up rock. Parts even sound like these songs are covers, and there are wild leads everywhere. This record is strange and original, and in my opinion quite good, one of the best new Japanese records I've got in awhile.

HG Fact



TRAGEDY - Vengeance LP

The second full length from the reigning kings of crust. This record screams production, it sounds absolutely amazing, and the slick cover and huge glossy booklet all point to the fact that no expense was spared in the making of this album. It is full of intros and instrumental breaks, but without the chello or acoustic guitars of the first album, this is a sonic freight train of hardcore. Also there's a definite Japcore influence here, in the music and packaging, not forgetting also that this album first came out in Japan as a limited cd for their tour there. As for the song writing, I would say it is a good mix between the first album and the ep, with melody, but not quite as melodic as the 'Life?' ep. This is about as good as it gets.

Tragedy Records 2336 N Killingsworth Portland OR 97217



V/A - Stab and Kill #1 2x7"

I was pretty excited for this release, but it didn't quite live up to my expectations. Lots of great bands like THINK I CARE, R'N'R, THE PROWL, A-TEAM, MENTAL, KNIFE FIGHT and others still made for a cool comp, but among other things, the artwork kind of brought it down a peg for me. Mike Bukowski art is getting so boring, and is on every new hardcore record and has a horrible computerized effect when coloured on a computer (although he's a nice guy he should stick to black and white or only a couple colours). THE SMUT PEDDLERS contribute a somewhat confusing homophobic entry to the comp, although it was a good California style punk song.... ..a decent introduction to some great bands.

Stab and Kill records

Dropdead/Totalitar Split 7"/CDEP (Prank)

DROPDEAD are one of the first hardcore bands that I ever got into, and the six songs by them on this split define why. Fucking insane speed and awesome "end of the world" lyrics, with the high pitched raspy vocals that make some Parkdale residents seem intelligible. TOTALITAR only has half as many songs (???) and they're good, but being on a split with DROPDEAD is like opening for SLAYER. No matter how good you are, you're not THAT good. The production is kind of lacking on this release but it's only a minor drawback. (JFB)

Prank

Cynical Solution Zine #1

This is a half-page zine based in Toronto. Definitely a PUNK zine with interviews with The CASUALTIES, GBH, The CLASS ASSASSINS, The DISTILLERS and stories from Roger Miret, Sturgeon (Choking Victim/Leftover Crack, Snotty (The Skeptix), Steve Smith (Red Alert) and tones more. Plus a little "minizine" taped onto the back of the real zine. No reviews, but you get an idea of what the writers' tastes are. You've probably got an idea just from this review, so if you like what you see, write for a free zine (postage helps). (JFB)

Cynical Solution c/o Elya

87 Thwaite Ave.

Toronto, ON

M3L 2C8

elya@whatthefuck.com

TOWN OF HARDCORE #1 through #4

Lots of new hardcore zines these days, and a lot of them are pretty shitty, but TOWN OF HARDCORE has to be the best zine going covering real hardcore. Great opinions, show reviews, hip-hop articles, interviews with most of the best new bands and great old interview reprints. My only complaint is that I read it so fast, but I guess quality over quantity.

Distributed through Deadalive

REVIEW NOTE

You may be wondering why a lot of the 'hardcore' you listen to isn't reviewed here, and why there are so many good reviews and not a lot of negative. This is because labels like indecision, trustkill, victory, revelation, ferret, now or never, equal vision, and all the other shit labels don't send MOSH YANKEE any of their mostly shit releases yet. Over 90% of the releases on these labels will get bad reviews because its boring crap, for a lot of boring kids.

Locally, fuck bands like the end, alexis on fire, moneen, all the grade wannabes, and all the fucking garbage coming out of the suburb, and lame Toronto indie rock scenes.

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HAMMERSMITH QUEEN

CAREER SUICIDE





Have you considered that while you raise your fist in support of the freedom seeking hordes, your other hand holds between the yellowed foul smelling fingers a smoldering instrument which destroys freedom and cheapens life. Your "second hand" toxic waste fills the lungs of innocent bystanders as well as your own. Your cigarettes are pumped out of laboratories packed with beagles and rabbits suffocating for your "bad habit." The cancer sticks are sold by women masquerading as hunks of flesh. The same newspapers that advertise the poison reveal, upon closer investigation, that more blacks in America die from smoking related diseases than any other drug or violent crime. No surprise considering the media blitz, portraying the goddess with lily white features, and a long slender white cigarette hanging so sensuously from her thin lips, which inundates the African-American community in the form of billboards and other propaganda designed to sell and kill. Twelve year olds watch as you light up, and they aspire to your mature disorder and physical addiction that is smoking every time you buy one of those nice neat little packages from the flag waving, union busting, all American R.J. Reynolds corporation. You will not die with a smile on your face when chemotherapy has made you so fucking weak that you can't even move your bald head or lift another piece of that shit to your shriveled lips. I've watched loved ones wither and die from the innocuous vice, people who were so sure these things only happened to other folks. Don't talk about blowing up Shell stations or boycotting Coke while you are directly killing people and animals. Show respect for yourself and the lives of others in your immediate environment before even pretending to give a fuck about the plight of the oppressed, because the personal is the political.

DYING OF CANCER

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